



General Certificate of Education
Advanced Subsidiary Examination
June 2012

General Studies (Specification B)

GENB2

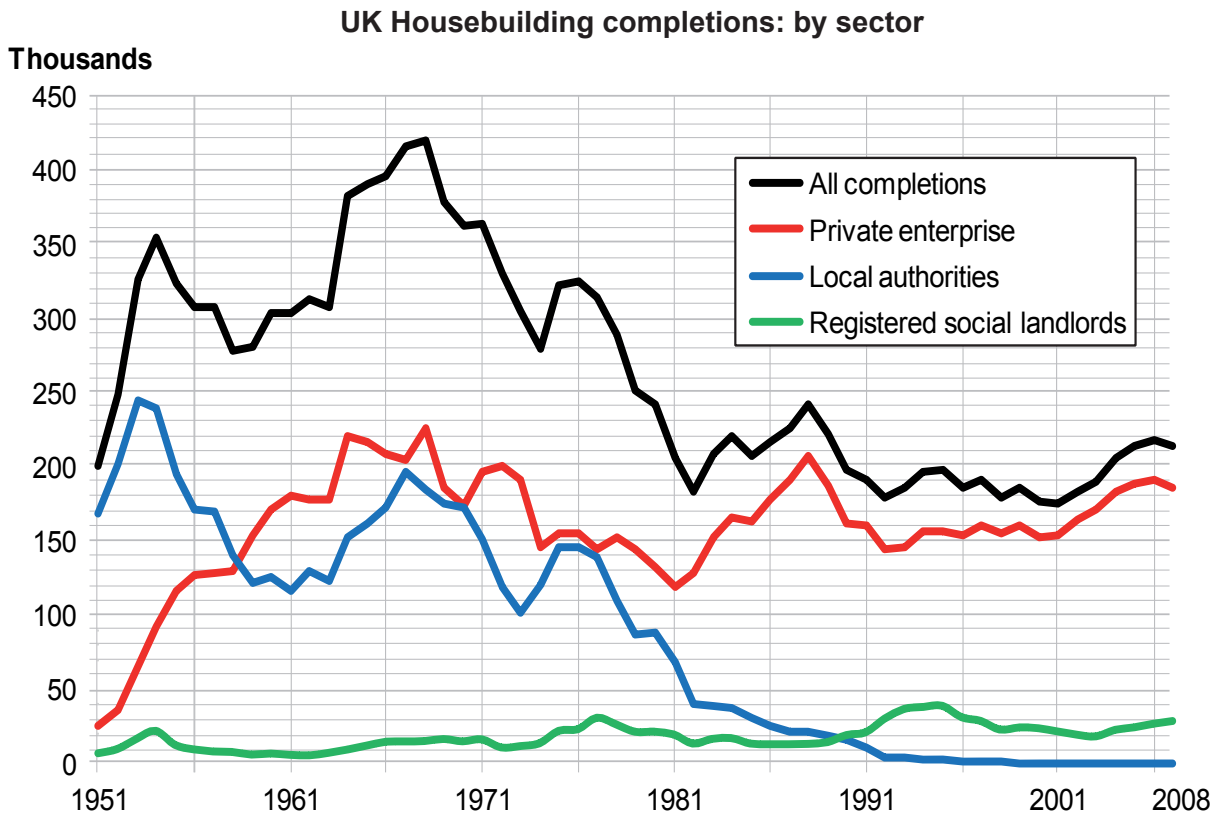
Unit 2 Space

Insert

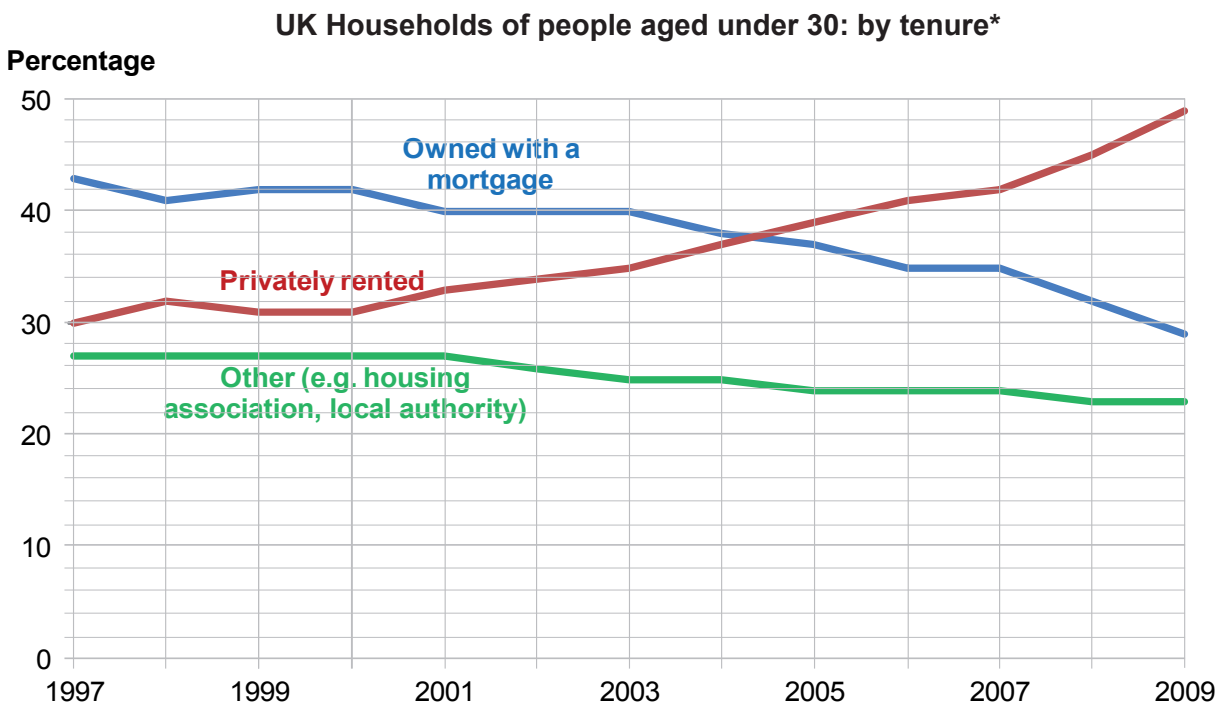
Source Booklet for use with **Questions 1, 2 and 3**

Study **Sources A** and **B** and then answer **Question 1**.

Source A



Source B



* tenure – type of occupancy and residential status

Sources A & B: Social Trends 39/40, 2009/10 Edition, Office for National Statistics

Study **Sources C** and **D** and then answer **Question 2**.

Source C



A coal-fired power station, Rugeley, Staffordshire

Source: © SIMON HADLEY/Alamy Ltd

Source D



A nuclear power station, Sizewell, Suffolk

Source: © CLYNT GARNHAM/Alamy Ltd

Turn over ▶

Study **Source E** and then answer **Question 3**.

Source E

Henry Moore: the invisible man

On London's Bond Street is a massive sculpture by Henry Moore – the four-panel Portland stone *Time-Life Screen* installed in 1953 – and you guess that, of the thousands of people who pass by every day, barely one looks up, still less admires it. I found an American couple waiting to have their photograph taken between a bronze *Churchill* and a bronze *Roosevelt* without realising they were the work of Moore. Much of his work has become so familiar as to disappear into the background of British urban life.

Just down the road in Millbank, smokers shelter behind the gigantic bronze *Locking Piece* and use it as a windbreak. Half a mile away there's another great bronze, the 1962 *Knife Edge* sits opposite the House of Lords. In Stevenage, you can locate Moore's first family group outside a school, and another that was once in the precinct is now in the Civic Centre in Harlow.

The Turner prize-winning artist Simon Starling wrote that, from the beginning, Moore seemed omnipresent. His huge bronzes seemed to drop from the sky in great meteor showers and felt to Starling's young mind rather clumsy and out of place. Starling created a work called *Infestation Piece* for the Toronto Art Museum. His *Infestation Piece* is a Moore replica, lowered into the lake until it became encrusted with a species of mussels, a hint that the sculpture itself is a form of alien in the landscape.

The artist Roland Penrose's neighbours reacted in outrage when he put a Moore *Mother and Child* in his Hampstead front garden. And when an Essex new town commissioned a work entitled *Harlow Family Group*, it provoked a public demonstration by people fearful that the sculpture was an obscene jeer at Harlow's "pram town" nickname.

Chris Stephens, the curator of Tate Britain, writes that Moore's art is a troubled and troubling art that digs into the very essence of modern experience. That would be news to the tourists in Bond Street and to the Millbank smokers – but maybe it is indeed time they looked again.

Source: adapted from an article by MAEV KENNEDY, *The Guardian*, Thursday 18 February 2010
guardian.co.uk © Guardian News and Media Limited 2010

END OF SOURCES